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ART Education



The Town Crier Announces the Philadelphia Story.
(See Article Page 2)

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

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THE GROWTH OF AN IDEA

By Jack Bookbinder, Special Assistant to the Director
Division of Fine and Industrial Arts
Philadelphia Public Schools

An account of new trends in the use of painting, music, photography, the dance,
and other art forms to dramatize ideas. This is the full account of an experiment
begun four years ago by the author and his associates in the project.

It was a Thursday night in the heart of town. As is usual for that hour Gimbel Brothers Store was closed, except for the Banquet Hall on the seventh floor. There 500 distinguished Philadelphians were being entertained at dinner, although to be more accurate there were approximately 600 guests, counting the not-yet-distinguished Philadelphians in an adjoining dining room. The latter were junior high school students who had come to serve as a demonstration group for a program scheduled to follow the dinner and the speech-making from the head table.

The speeches were brief and to the point. First a word of welcome from the president of the Chamber of Commerce, Mr. Arthur C. Kauffman, who is also the executive head of Gimbel Brothers; then Mr. Louis P. Hoyer, superintendent of the Philadelphia public schools, who spoke with some pride concerning what was about to follow. When Mayor Bernard Samuel of Philadelphia declined to speak because he had "come to have a good time," Mr. Kauffman rose again to explain why he had invited his guests to dinner. His remarks were along these lines:

A president of a Chamber of Commerce is normally not seen pursuing culture in public. Yet, now and then, pursuing or not, one is caught by it, and fortunately so. Not many days ago Mr. Earl B. Milliette, director of art in the Philadelphia public schools, had written him in praise of a program called **PHILADELPHIA — The Growth of an Idea**. Since the program in question depicts the story of Philadelphia, Mr. Milliette suggested that he, as president of the Chamber of Commerce, might care to see it.

"True," said Mr. Kauffman, "I had seen reports of it in the newspapers. Yet spending an hour or more of one's working hours in the enjoyment of art and music seemed an unjustifiable luxury. Anyway, I went. On arriving at the auditorium of the University of Pennsylvania Museum where the program was taking place, however, I availed myself of one unoriginal device—I took an aisle

seat. After ten minutes I would quietly slip out.

"But there was no slipping out the afternoon. As in the rest of the audience my attention became rooted to the sights, the sounds, the spirit of what went on. When the program was over I said to Mr. Milliette, 'What have just witnessed should be seen by every Philadelphian young and old. Would you ask your group to give this program before 500 prominent Philadelphians? They will all be moved as I have been moved by what I have seen and heard. I will arrange for a dinner and the program will be our dessert. And so Ladies and Gentlemen,' he concluded. 'if you will now go to our store auditorium you will find a hundred boys and girls already seated and the curtain about to go up on **PHILADELPHIA — The Growth of an Idea**.'

Many of the men and women who went to the auditorium had a special interest in **PHILADELPHIA — The Growth of an Idea**. They were the painters and musicians whose works were featured in the story, the leaders of industry whose plants had been photographed for the purpose, the officials of schools, colleges, museums and churches which have played a part in Philadelphia's cultural and spiritual growth. Among the most vitally interested were the representatives of the City Planning Commission and the Citizens' Council on City Planning. Both agencies are dedicated to a "Better Philadelphia" and had for that reason given this project considerable help and encouragement.



Jack
Bookbinder

And now the program, described as given here and on 53 other occasions to more than 40,000 Philadelphians. The guests are seated, the children nearest the stage, the adults behind them. On stage, at the piano and microphone, sits the musician, Emeline Clayton Weakley, Music Assistant. Her role she explains is to introduce Philadelphia through music, through the music of work, of play and of prayer. As she leads young and old through ten rich minutes of song the musician weaves the story of Philadelphians throughout their history's high moments. There are the songs of labor and the songs of love, the sad tunes and the glad tunes that form the links and landmarks of generations. And each song is by a Philadelphian, known or forgotten: the music, for example, of *The Lord's Prayer*, by Albert Hay Malotte; the stirring melody originally written by William Steffe for an old Philadelphia camp meeting and since then adapted to the *Battle Hymn of the Republic*, Thomas A. Becket's *Columbia*, the *Gem of the Ocean*; and *My Days Have Been So Wondrous Free* by the first native-born composer to gain prominence in the Colonies, Francis Hopkinson.

To join in the singing is made easy. Familiar songs come first. The rest are sung with the help of slides projected on the screen. Now and then the musician solos, as when she gives her Irish best in telling how "Paddy O'Leary left the shores of Tipperary . . . to start for Philadelphia in the mawnin'."

At the end of her ten minutes the musician has not only engaged the audience in becoming part of the program but has also given them a sense of pride in their musical heritage. Equally important, she has set the stage for what follows, for the story about to unfold is one of Philadelphians at work, at play and at prayer.

The curtain closes on the last song, *Philadelphia, My Philadelphia*, to reopen in a moment for the next event, the dance. This is usually an 18th Century minuet as once danced in stately mansions, or a quadrille on the greens of Philadelphia's Fairmount Park. Swedish, Dutch, Irish, Polish, Russian and other dances are used on occasion, especially when the program is presented in those areas of the city where the foreign-born population is large.

As the dancers withdraw the musician introduces the lecturer, Jack Bookbinder, who will continue the program to its conclusion fifty minutes

later. He begins with the graphic story of the City's growth. With the use of red and black paint he draws first the original rectangular city founded by William Penn in 1682. From this beginning the brush extends the boundaries wider and wider until the two square miles of earliest Philadelphia have grown to 130 square miles of the "Workshop of the World."

As the map grows the story grows with it: how and why the city expanded, the problems that came with expansion, the ravages of neglect and the values of city planning.

At the end of this demonstration the audience is startled by a loud sound coming from the back of the auditorium. All heads turn to see a young man costumed as a town crier making his way down the center aisle, the candle burning in his lantern and his bell loudly clanging. Meanwhile, through the amplifiers is heard the old familiar cry, "Hear ye . . . Hear ye . . . Towne meeting tonight . . . Weather fair, skies clear . . . All's well."

As he reaches the stage the town crier bows to the audience, and then turning to the curtain, slowly raises his lantern. At that moment the footlights fade, the curtains part, and the screen reveals the first projected color slide—the huge face of City Hall's clock, its hands at the precise hour of the evening, or day, depending on when the program is given). Through the air come the ponderous chimes familiar to all Philadelphians, while the lecturer, his easel and picture having been removed, begins the narration—"With the ringing of the chimes and the moving hands of the clock that has marked time since midnight, December 31, 1898, it is now eight o'clock and time for **PHILADELPHIA—The Growth of an Idea.** . . ."

Thereafter, for 45 minutes the screen is alive with the drama of Penn's dream and its fulfillment in the lives of millions. In a series of close-ups the towering figure of William Penn surmounting City Hall is brought nearer and nearer, while the story of his struggle for religious freedom and human dignity is told. As music and narration proceed the audience is asked to imagine the Quaker founder alive today and to travel with him through his "greene countrie towne;" to see its people in their factories and in their homes; to march and sing with them in their celebrations; and to worship with them in their churches.

With the use of more than 200 Kodachrome slides and nearly 30 musical recordings the narration touches every vital phase of Philadel-

phia's achievements, material and spiritual, past and present. There are first the over-all views of the City's 130 square miles as seen from Penn's pinnacle 547 feet above the teeming streets of the downtown section. Then the descent with the camera to where the people are, and the journey through streets wide and narrow to the shrines and landmarks of colonial Philadelphia and the early capital of the new nation.

Everywhere, in contrast with the old, rise the monuments to modern achievement and ingenuity — banks and business houses, steel mills and factories—and into these the pictures lead, the music following throughout. Among them are the oldest still-busy bank building in America, the world's largest saw manufacturer, Henry Diss-ton and Sons, the largest and best known hat maker, John B. Stetson Co., and the many Philadelphia "Firsts"—the more than 100 business, scientific and cultural institutions which are the first of their kind in America.

The little version of the little business man, temporarily lost in the industrial shuffle, turns up here and there as pretzel man and shoe-shine boy. The organ grinder is also there, his coin-hungry monkey doing excellent business at the end of a leash. Even that inevitable post-war phenomenon, the war surplus goods dealer briefly struts his wares on busy Market Street.

But the program does not ask Philadelphians to simply glory in their industry and commerce, or to remain complacent, backward-looking angels, for the story shifts at once to the dirt and soot and slums that plague America's third largest city. Against the background of industrial music and the recorded din of machines and men, the narration warns—"A city is a living thing. It grows and prospers or it decays and dies. The health and life of a city are in the hands of its people. A city, in fact, is people. Ours is a good city, good enough to be worth making better. But it will take two million Philadelphians to do it. The future of Philadelphia will not be insured by more trade or more wealth, or even by bigger and better conventions. A better Philadelphia is possible only through better planning. When you are sick you don't hold a convention. You call the doctor and the doctor prescribes a remedy . . ."

The remedy follows on the screen: three dimensional models outlining plans for slum clearance, elimination of serious traffic hazards; examples of

(Continued on Page 6)

Editorial Comment

"NO GRADE"

- • • In which Sidney W. Little, Dean, School of Architecture and Allied Arts, University of Oregon, and President, Pacific Arts Association, presents his point of view on an old but vital issue • • •

While looking over some personal archives the other day, I ran across an old relic of my lettuce days that gave rise to some comparative thinking I believe worthy of passing on to the N. A. E. A. membership.

The object was an old life-drawing. It was done in the best precise academic manner and followed the best procedures taught during those luxurious days when every stock paid dividends. Considering both vintage and author, the drawing itself was not so bad. A testimonial to fixative, the carefully shaded muscles were preserved to a stroke. With not a little nostalgia, I recalled old "Stoney" in his skylit quarters on the Cornell Campus—carefully instructing on the subtleties of light and shade, patiently correcting an over-bulging bicep, softly smudging the charcoal with the ball of his thumb.



The thought provoking feature was not so much that the old drawing persisted as one of my graphic memories—for who among us does not cherish something that recalls his early days. The interest now is in the grade assigned to my effort and to the entire "mumbo-jumbo" involved in assignment of specific grades to creative efforts.

How could even a conscientious instructor reach the conclusion that my drawing was "worth" eighty-three percent. I still recall my student colleagues to the right and left, working equally hard from the same model, presenting equally suitable results, satisfying equally the arbitrary requirements of the course but receiving eighty-six percent on one side and eighty-one on the other. Did a slightly thickened torso balance out an attenuation of neck? By what rigid code of values was this rare distinction reached? Did a knot in my charcoal so accent some strokes that the over-all smoothness of shading was deficient to the tune of five or six points? Did competition within the class influence that decision for a final grade so that the results of my private efforts were tempered by the results of other private efforts at the easels around me? Or, did my drawing land farther down the stairs and therefore lost out in that fine subtlety of a percentile curve in the maintenance of the records?

At no time in the two decades since satisfaction of that curricular requirement have I been particularly concerned with either the specific grade or its relationship to the other grades in that life class. Even the University registrar (for whose sole use, I suspect, the system still persists) appears to have been uninterested since the percentage grade was later interpolated into a letter grade of "B" and thus has become the "official" record. The details in the class-book showing my regularity of attendance and, I presume, my "progress" on the drawing or my interest above the call of duty (sic!), have undoubtedly (and I hope) been relegated to limbo. My two class companions—so seemingly close in comparative, representational skill on that June jury—probably joined the final lumping into a "B" category. I am confident that neither let any small percentage variation affect the ultimate decision of one to go into the insurance business or the other to open his own architectural office while I struggle along in the academic cloisters assigning grades to their student counterparts. What then was gained by assignment of either a percentage grade or a letter grade?

The vital thing, after all, was for the class, working as individuals, each to the satisfaction of both ourselves and our guiding instructor. Only the student and the instructor are concerned that the work was performed with reasonable regularity, with increasing interest, and with technical progress.

Intra-class competitive relationships are of little value where creative effort is concerned. Grades, as such, cannot substitute for the satisfaction of proper relationship of instructor and student during the investigation of the problem in creative design. In the long run percentage grades or letter grades are

nothing more than detailed breakdowns of the basic certification for satisfactory completion of a section of progressive training. As breakdowns, they actually prove nothing and contribute nothing to either the student or the record. With satisfactorily completed work, merely a notation of "pass" is sufficient and adequate.

Ideally, I suppose, the final record requires only a single terminal certification. But in creative work, where the personal equation exists and persists, the broader certification of "pass" or "fail" seems to be a superior method of official recording.

If a student is progressing satisfactorily both to himself and to his instructor, why not record that period of progress merely as having been satisfactorily completed. Why attempt to introduce academic finality into what amounts to only a phase of creative effort? Why attempt to be precise when precision is not the desired goal?

At Oregon the problem of accrediting creative effort is handled with greater degree of success than at many institutions. The procedure is not an ultimate, nor is it free of defect. It is a natural and healthy development that is proving itself in areas mixed with both rigid academic policy and a liberal atmosphere suited to development of creative design.

Sufficient recognition of the validity of gradeless courses in creative work has been achieved at Oregon so that the University catalog makes separate explanation of this type of work. Other areas can include a wider range of subject matter than is generally supposed. Studies in music, drama, creative writing, physical education, home economics are some which are readily adapted to the no-grade system.

My only suggestion here is for serious consideration more generally of this equitable method of an official recording of progress in creative work. The "pass" or "fail" method seems to provide at least a point of departure. It works well at the University level and there are many schools operating on that basis. The system will also work at the lower training levels but comparatively few high schools are using the method. Why don't we recognize the impossibility of detailed grades in evaluation of creative work at any level and begin a more widespread use of a system of records that heeds the artist—not as one of a chance competitive group—but as the individual he is.

Briefs on Books and Visual Aids

- **Ray Bether's Book, "Pictures, Painters and You"** published in 1948 by Pitman Publishing Company, New York and London, is part of the trend to bridge the wide gap that exists today between the general public's appreciation of contemporary painting and the artist's point of view. pp. 244, \$5.00.

In his book, Mr. Bethers uses pictures to explain pictures and the reader is not too overwhelmed with work. The selection emphasizes his premise that this present misunderstanding, or gap comes from confusion in the eye of the beholder between informational pictures and emotional pictures. Over two hundred black and white diagrams and paintings are used—the majority of the paintings being the work of the Impressionists and of contemporary painters, an occasional prehistoric or Oriental sampling and a sprinkling of the painters of the fifteenth, sixteenth and seventeenth centuries that leaves one thinking that these last have not been adequately represented.

Explanations are crystallized in brief, concise form. These consider why painters select a subject, a comparison between the photograph of a scene and the artist's interpretation, a statement by a number of contemporary painters on why each painted as he did, and simple but vivid up to date analyses of paintings, their order, rhythm, space, planes and lines. Through his text, Mr. Bethers endeavors to show that although the modern painter has travelled in the general direction of abstraction from realism he has had the precedence of the cave painters, the Italian and French primitives, and others to inspire him.

One might then ask who is Mr. Bether educating—the calendar taste public, the art teacher or the artist? Is he trying to transfer to the layman the technical functions of the artist? Is such an analysis of the present likely to be misconstrued as a destruction of the past? This reviewer is of the opinion that the shooting of such an arrow should find some worthwhile target—that the art teacher must help pupils from becoming too opinionated—that the layman may gain, from such a book, an insight into what to him may be a new way of painting.

MARGUERITE WALTER,
Art Supervisor—District 3,
Philadelphia, Pa.

- **The Art Museum in America** by Walter Pach. 300 pp. New York: Pantheon Books, Inc. \$6.00.

Walter Pach, in writing this study of "The Art Museum in America" is concerned with a great deal more than the obvious, for he contends that the museum, "... is in reality one of our chief means of looking forward. Its final teaching is that spiritual values transcend material ones." It is the author's contention that the credit for preserving the remains of our tangible heritage must go to our museum men. The all-embracing character as to subject matter and geographical area come in for their share of emphasis. It is seemingly to the end that more men may realize "that life is earnest, art is joyous" that this book has been written.

Here may be found the statistical information and names to evaluate the status of the art museum. The strands of history woven into the warp of art as herein reflected make for informative and interesting reading. Problems, theories, and the American artist are analytically presented.

The museum as handmaid of education—that phase of education that assumes that vision rather than materialism is man's greatest social need—is carefully analyzed. Speaking statistically and by way of example, "Metropolitan's lending collection of photographs and color prints runs to 43,000 examples; the lantern slides number 135,000 and the specimens of the applied arts, 181,000." That they are in constant use is a criterion of the educational value of our museums.

The supplement of a list of the museums of art in the United States, a comprehensive index, and the 62 illustrations of outstanding museum pieces help to make this a most valuable tool for the student; its comprehensive and interesting analysis makes it of value to the historian and of interest to even the general reader.

deF.

- **The Information Film, by Gloria Waldron, Associate, Education Department, The Twentieth Century Fund, has prepared an extensive volume on the Information Film.**

This is the first and only book to examine the entire field of the adult film. It focuses attention on the public library as a possible distribution center for these films. The range of the inquiry is both wide and deep, present-

ing a brief background of the development of the information film, and a thorough account of 16 mm. film production and use, with detailed examples of various types.

Miss Waldron considers and reports on many scattered and specialized articles and books. She also incorporates into her report the results of personal interviews with over a hundred key people in the field and nearly fifty librarians. Four appendices contain a detailed description of the method of and sources for the study, a summary of the Public Library Inquiry questionnaire findings, a sample documentary script, and a glossary of terms. The book includes a bibliography of books on films, film periodicals, and film catalogues available from producers and distributors.

\$3.75. Pp. xviii plus 283. Illus. This volume is a **Report of the Public Library Inquiry** and is available through Columbia University Press.

deF.

- **Guide to Art Films. Compiled for the "Magazine of Art" by Dorothy B. Gilbert. Published for The American Federation of Arts, Washington, D. C. 28 pp. 8½ x 5½". 50 cents per copy.**

This **Guide to Art Films** has been issued in the belief that the film, properly used, can be an invaluable aid to the teacher, the historian, and the critic. 265 American and foreign films on art currently available in the United States are here listed, with full particulars as to their size, length, source, rates of rental and sale, etc.

The subjects include artists of past and present; analyses of individual works of architecture, sculpture, painting, graphic and minor arts; reviews of periods and civilizations through their arts; "how-to-do-it" demonstrations of various techniques and media; films on handicrafts of many lands; films on art education for children and adults.

This **Guide to Art Films** will be invaluable not only to museums and to teachers and students of art but also to those dealing with the social sciences, literature, or related fields, and to those seeking to plan programs for clubs, organizations, or adult education groups. In order to facilitate use of the **Guide**, a detailed index has been provided which will enable the user to locate films dealing with subjects of particular interest to him.

deF.

The Growth of An Idea

(Continued from Page 3)

recently finished up-to-date housing projects in various sections of the city; new civic projects under construction, and examples of industrial architecture built with concern for workman and neighborhood alike. One of the most effective and moving sequences on the screen is a series of three-dimensional models done by children in the Philadelphia public schools illustrating first the neighborhood in which they now live and then the scene as they envision it in a better tomorrow.

Having done with work Philadelphia takes to play. Philadelphia at Play should be heard rather than seen, for at this point the audience takes over. When, for example, the Mimmers' Parade comes on the screen to the tune of I'm Looking Over A Four Leaf Clover, the spontaneous burst of singing and applause is enough to rival anything heard in the New Year's Parade up Broad Street. And of course there are the "A's" and "Phillies" and the football teams of the University of Pennsylvania and others. But the team that steals the show is the sand-lot gang playing in the shadow of steel mills and gas works, the football team whose only helmet belonged to the captain, and whose only wish was that it be made known that they "ain't never been beaten," a wish which the lecturer solemnly fulfills.

Philadelphia being the birthplace of the American theatre as well as the motion picture, the theatre and "movies" are given their due. But it is the Philadelphia Orchestra which brings this part of the program to its esthetic pitch with Tchaikowsky's *Pathetique Symphony*.

And, finally, Philadelphia at Prayer. In the city where free worship first had its successful trial, and where there are today more than a thousand houses of prayer, each church stands as a monument to Penn's mission accomplished. As the solemn music of Samuel Barber's *Adagio for Strings* plays softly and a number of outstanding churches and synagogues appear on the screen, the audience is reminded that the bigotry and persecution against which William Penn fought in the pulpit and in prison have not altogether ceased; that liberty is not a word spoken by the lips but lived with every fibre; and that, whatever be the language of our prayer, by destiny and birth we are one.

The last picture on the screen shows

the statue of William Penn again, his story of Pennsylvania.

Following the performances of journey through a city of two million people and 267 years of history concluded, his vigil over his "Holy Experiment" resumed. High against the clouds, his hand stretched out in benediction, it is the great Quaker himself who seems to speak the words of the prayer with which he left Philadelphia in 1684. The lecturer concludes the program with this prayer:

"And thou, Philadelphia, the virgin settlement of this province, named before thou wert born, what love, what care, what service, and what travail has there been to bring thee forth and preserve thee from such as would abuse and defile thee! My soul prays to God for thee, that thou mayest stand in the day of trial, that thy children may be blessed of the Lord, and thy people saved by His power."

We have just described the latest in a series of art programs begun four years ago by the Division of Fine and Industrial Arts of the Philadelphia Board of Public Education in collaboration with the Philadelphia Museum of Art's Division of Education. The programs developed under these auspices have been *Looking at Latin America*, *Looking at the U. S. A.*, *Looking at China* and *Looking at France*. More recently the Board of Education extended its work to include collaboration with the University of Pennsylvania Museum in the production of *LATIN AMERICA—Through the Arts*.

Collaborative programs continue with both institutions. In the fall we are to open with *MEXICO—Through the Arts* at the University Museum and six weeks later at the Philadelphia Museum of Art we will repeat *Looking at France* for another six week period.

Meanwhile, however, in order to make these programs available to larger audiences the Board of Education through the Division of Fine and Industrial Arts has initiated a new series, designed to be presented at strategically located school auditoriums throughout the city, each auditorium serving a large section of the city over a period of two weeks, three to five mornings each week. The first of these new efforts has been *PHILADELPHIA—The Growth of an Idea* which was thus able to serve more than 40,000 students and teachers in one year in contrast to the 80,000 in the three years preceding.

The author is now travelling through the State photographing again the people at work, at play,

and at prayer, but this time the people of Pennsylvania, for after Mexico and France will come the some of our programs in conventions at Pittsburgh and Kutztown, Pennsylvania, Atlantic City and Elizabeth, New Jersey, and New York City, as well as on television in Philadelphia, we have had inquiries concerning the nature of this work. This statement is intended to answer, however briefly, some of the questions. It is hoped that other communities will find here the point of departure for their own creative efforts in dramatizing through the arts the heritage of cultures, whether these be of cities, states or nations.

* * *

HOW TO PARTICIPATE IN INTERNATIONAL ART EXCHANGE

1949-1950

The International School Art Exchange program, sponsored jointly by the American Junior Red Cross and the National Art Education Association, is now in its third year. During 1947-48 over 3,500 mounts were submitted by 190 schools from all sections of the United States. Shipments the first year were limited to four countries — Sweden, France, Venezuela, and Czechoslovakia. In 1948-49 the number of pictures painted for the Exchange was double that of 1947 and with an equally broad national distribution. By July of 1949 fourteen countries had arranged to receive the art of our students. In 1949-50 the American Junior Red Cross will have the cooperation of Red Cross societies in 14 countries: Australia, Austria, Belgium, Canada, Czechoslovakia, France, Germany, Greece, Iran, Japan, Poland, Sweden, Venezuela, and Yugoslavia. Five countries had sent their student art to this country.

Purpose of the Exchange

The purpose of such an exchange is twofold: to encourage students to use exciting, first-hand experiences as material for graphic expression; to arouse in the young people of the world a friendly interest in each other's way of life.

The work submitted should represent the best creative work in our schools. It should be interesting in subject matter, personal in approach, and technically adequate. Elimination of sub-standard work should take place in the schools before mounting begins. Inevitably a picture of art education in the United States, quite as much as a portrait of school and community

(Continued on Page 8)

WORLD UNDERSTANDING THROUGH THE ARTS

Can the arts help the people of the world to understand one another better? This question was discussed by a group of 21 young writers, musicians, actors, and artists from 12 countries of Europe, Latin America, and the Near East when they met for a Conference on World Understanding through the Arts on August 29 and 30. Sponsored by the Institute of International Education, the Conference took place at International House, New York. Members of the group evaluated their summer's experiences in this country. A theatrical performance and concert were given as well as exhibits of paintings, sculpture, and literary work, and final discussions were held to plan ways for the artists to carry back new ideas to their home countries. Donald J. Shank, Vice President of the Institute of International Education, was chairman.

The group arrived in June for study at four summer schools in the East. A grant from the Rockefeller Foundation paid part of their expenses in this country, and hospitality and other assistance were offered by private families and interested organizations, including the Department of State. All 22 studied on scholarships given by the schools they attended. At the end of the summer term, they met in Washington for a week's visit to points of interest there, and on August 21 they returned to New York for another week of sightseeing, visiting the United Nations, theaters, concerts, etc. They have met and talked with American cultural leaders during these trips.

ART REPRODUCTIONS EXHIBITION

The first circulating exhibition of art reproductions in color, sponsored by UNESCO, was inaugurated at UNESCO House, Paris, in June.

The reproductions, chosen from the finest prints available in the world, offer a panorama of the work of great painters from 1660 to the present day. The exhibition will go to numerous countries, particularly to those whose museums and galleries do not have representative collections of original works.

Five identical collections have been assembled and offered to member states of UNESCO. They will be accompanied by catalogues containing historical reviews of the works and

Notes and News

• • • Mostly about Art, Art Education and Art People • • •

biographical sketches on the artists. (UNESCO FEATURES.)

ARTISTS FROM TEN COUNTRIES ARE ATTENDING U. S. SCHOOLS

An experiment in international cultural understanding was launched the past summer by the Artists Exchange Program of the Institute of International Education. Twenty artists from 10 foreign countries arrived in New York City to attend schools in this country, with the Rockefeller Foundation providing for a part of their expenses.

Eight attended the Berkshire Music Center, Tanglewood, Mass.; six artists studied at the Boston Museum School; two poets went to the Harvard University Summer School; and four of the visitors attended the Wellesley Summer Theater and School. Tuition was waived by all the schools.

Nomination of candidates was made by Ministries of Education and U. S. cultural officers abroad with final appointments determined by the cooperating schools and the IIE.

Before commencing their studies the artists visited New York theaters, museums, and concerts and met with leading American musicians, artists, and writers. The countries represented by the group are Belgium, Denmark, Finland, Greece, Luxembourg, Mexico, the Netherlands, Norway, Sweden and Switzerland.

NEW INTERNATIONAL ART EXCHANGE SLIDES AND EXHIBITS AVAILABLE

As the International Art Exchange program begins its third year, fourteen foreign countries have requested shipments of paintings from schools in the United States. Five countries have already sent us the story of their young people, told in paint and crayon.

The American Junior Red Cross is making it possible for schools all over the United States to see the art of some of these children as well as the colorful, exciting pictures of American teen-age life.

The American Junior Red Cross will have ready for circulation here and abroad about October 1 200 sets of

50 Kodachromes each. About 35 slides in each set will be of the paintings by our young people, grades 6-12; the other 15 will represent a cross-section of the paintings received from Greece, Japan, Sweden, Venezuela, and Austria.

Slides may be secured by art teachers and supervisors by application to any of the following sources:

National Art Education Association
Headquarters, Kutztown State
Teachers College, Kutztown, Pennsylvania

American Junior Red Cross Area
Headquarters:

Eastern—615 N. St. Asaph Street,
Alexandria, Virginia

Southeastern—230 Spring Street,
N. W., Atlanta 3, Georgia

Mid-western—1709 Washington Avenue,
St. Louis 3, Missouri

Pacific—1550 Sutter Street, San Francisco 1, California

Insular—17th and D Streets, N. W.,
Washington 13, D. C.

Or at local Red Cross Chapters

Regional Art Committee Chairmen:

Eastern—Lillian Field, Supervisor of
Art, Providence, Rhode Island

Southeastern—Sara Joyner, Director
of Art, State of Virginia, Richmond,
Virginia

PEOPLE AND EVENTS

STATEMENT OF BELIEFS IS POPULAR to judge from the fact that over 2,000 copies of this creed were reprinted from ART EDUCATION. Requests have come from all over the nation. To date more than 1,500 copies have been distributed.

DR. J. B. SMITH, a member of the Council, N.A.E.A., and President of Southeastern Arts Association, has accepted the position of Dean of Education at the Kansas City Art Institute, Kansas City, Missouri. In this larger sphere Dr. Smith should do a very fine piece of work.

MR. ARCHIE WEDEMEYER, formerly director of the Art Center School in Los Angeles, leaves that position to re-enter public school art supervision as Art Director for the schools of San Francisco, California. Mr. Wedemeyer is Pacific Arts' representative on the N.A.E.A. Council.

MR. DALE GOSS, Art Director in the Seattle, Washington Schools, was

(Continued on Page 12)

How to Participate

(Continued from Page 6)

life here, is being presented abroad. We must be sure the presentation is representative of our best practices.

Date and Place for Assembling Art

Exchange paintings should be sent to the local Junior Red Cross chapter before MARCH 15, 1950.

Screening

Work submitted will be screened by regional committees of qualified art educators before it is shipped abroad. These committees feel their responsibility for presenting to other countries a fair picture of art education in the United States. The committees' concern is with the integrity of the art expression and the selection of truly representative subject matter.

Shipment

The American Junior Red Cross has appropriated a sum from the National Children's Fund to defray expenses connected with the project. The Junior Red Cross will pack the art work for export and will ship it to the Red Cross societies in the countries of destination after the evaluating committees have completed their work. A number of outstanding paintings will be exhibited in this country before shipment.

Since the American Red Cross has assumed responsibility for an equitable distribution of pictures among the 14 countries participating, it will not always be possible to honor schools' choices. Schools will, however, be notified by their local Red Cross chapters of the destination of their contributions.

Notify your local Junior Red Cross headquarters before JANUARY 15, 1950, of your plan to enter the INTERNATIONAL ART EXCHANGE for 1949-50.

Specifications for Art Exchange Entries Mats

Picture should be neatly mounted or matted on 15" x 20" or 22" x 28" tan, gray, or white mat board. If necessary, the expense of mats may be met through the Junior Red Cross Service Fund of the local chapter.

Captions

A descriptive caption of not over 25 words should be glued to the back of the mount.

Identification

The face of the mount should carry the following information typed or lettered neatly in ink: Name of artist, age of artist, grade in school, name of school, address of school.

A very high percentage of paintings submitted will be acceptable. Pictures not meeting the specifications cannot be returned. Participation in the Exchange is limited to grades 6-12.

Media

Any permanent medium may be used: water color, tempera, lithography, black print, crayon, etc. Chalk, charcoal, and pastel should not be used.

Subject Matter

Home, school, or community life, freely and personally interpreted. Students should be encouraged toward individuality of expression rather than mere factual reporting of: Cafeteria Crowds, Best Party, An Exciting Game, Family at East, My Own Room, First Date, At the Movie, The Big Storm, Our Street on a Lazy Summer Afternoon or After the Big Snow, Shopping, At the Beach, Amusement Park or Carnival, In the Factory, Shop, Mill, on the Farm or Ranch, etc.

One mount of photographs of students, school, and community may be included.

The art expression should grow out of vivid first-hand experience. Avoid stereotypes.

Sources of Information

Local American Red Cross Chapters. Chairmen of Regional Art Committees:

Eastern Area: Miss Lillian R. Field, Supervisor of Art, Providence, Rhode Island.

Southeastern Area: Miss Sara Joyner, State Board of Education, Richmond 16, Virginia.

Western Area: Mrs. Mabel Williams Garrison, Chicago, Public Schools, Chicago, Illinois.

Pacific Area: Mrs. Lucille M. Durfee Bate, Phoenix Public Schools, 1571 Cherry Lynn Drive, Phoenix, Arizona.

National: Miss Mary Adeline McKibbin, Senior Supervisor of Art, Pittsburgh Public Schools, Bellefield and Forbes, Pittsburgh 13, Pennsylvania.

National Art Education Association Headquarters: Dr. Italo L. de Francesco, Secretary, NAEA, State Teachers College, Kutztown, Pennsylvania.

From all of the above sources may be secured:

Copies of Procedure for Participation.

Sets of 50 Kodachromes (2" x 2") of United States and foreign student paintings, both 1948 and 1949 selections.

Information about circulating exhibits of original student International Art Exchange paintings.

PROGRAM ART SECTION OHIO EDUCATION ASSOCIATION

October 21-22, 1949

Mayflower Hotel, Akron, Ohio

Discussion Groups

Friday A. M.

Leader—Manuel Barkan, Art Department, Ohio State University

Subjects and Consultants

Group 1—The Appreciation Experience—What are we doing about it? George Culler, Director, Akron Art Institute

Group 2—Problems of Administration—How can we solve them? Dr. Edwin Ziegfeld, Teachers College, Columbia University

Group 3—Public Relations—How can we improve them? Michael Radock, Director of Public Relations, Kent State University

Group 4—Visual Aids—Are we using them? Sumner Vanica, Director, Audio-Visual Aids, Akron Public Schools

Group 5—The Needs of Teachers—Are present practices adequate? Gertrude Saastomoinen, Associate Professor of Education, Western Reserve University
Verna Walters, Associate Professor of Education, Kent State University.

Speakers

Friday afternoon—

J. Sanford Doughty, Advertising Manager, Container Corporation of America.

"The Experience of Creative Expression in Advertising Design" (illustrated with slides. A plea for teaching of creative art to meet the need in industry and advertising.

Friday evening—

Robin Bond—English educator now connected with the Institute of Contemporary Arts, Washington, D. C., sent to America by the William C. Whitney Foundation
"Art Education and Creative Living"

A talk for general educators not for art teachers alone

Exhibits

Akron Public Schools, Akron Art School, N.A.E.A.-Red Cross International Art Exchange, Scholastic National Art Exhibit, Ohio State University, Christmas Suggestions

PACIFIC ARTS ASSOCIATION ANNUAL CONVENTION

Friday, October 21—Saturday, October 22, 1949
Portland, Oregon

Friday, October 21st—1:00 P. M.

Chairman of the Session: President of P.A.A., Sidney W. Little, Dean, School of Architecture and Allied Arts, University of Oregon, Eugene, Oregon

Guests of the Association: The Hon. Dorothy McCullough Lee, Dr. Harry K. Newburn, Dr. August L. Strand, Dr. Henry M. Gunn, Dr. Burt Brown Barker, Dr. Paul Jacobson, Mr. Glenn Stanton, Mr. Thomas C. Colt, Jr., Mr. Pietro Belluschi, Mr. J. W. Edwards.

Greetings Transmitted: National Art Education Association

Appointment of Convention Committees

Convention Announcements

Friday, October 21st—2:00 P. M.

Chairman of Panel: Mr. Archie Wedemeyer, Director of Art Education, San Francisco Unified School District, San Francisco, California

Discussion Leader: Mr. Ward Phillips, Department of Instructional Materials, Alameda County School System, Pleasanton, California

Topics: The Role of the Supervisor as a 'Helping Teacher', Freedom for Art Expression in the Elementary Classroom, A Museum's Role in Art Education, In-Service Training, Elementary School Problems, The Need for Wholesome Human Relationships in Supervision, Improving Old Art Rooms, General Coordination of the Art Program, Administration of the Elementary Art Program, Supplies and Materials, Education in the Fine Arts by the Museum Art Schools, Planning Workshops for the Elementary Teacher, The Elementary Program

The Panel: Mr. Paul Dalzell, Dr. Rod Langston, Dr. Richard Fuller, Miss Evangeline Heisig, Miss Louise Siverson, Mr. Philip Resnick, Miss M. Kathleen Cogswell, Miss Doris Standerfer, Miss Evadna K. Perry, Mr. Ward Phillips, Mr. Joseph Knowles, Miss Martha Epp, Mrs. Nelbert Chouinard, Miss Philoma Goldsworthy, Miss Susan S. Irwin

Dr. Ray
Faulkner,
Secretary,
P.A.A.



Friday, October 21st—6:30 P. M.

Pacific Arts Annual Banquet, Grand Ball Room, Multnomah Hotel

Chairman of the Session: Dean Sidney W. Little, President P.A.A.

Honorary Chairman: Mr. Archie Wedemeyer, Immediate Past President

Guests: Past Presidents of Pacific Arts in Attendance at the Convention, 1948-49 Officers and Council, other guests of the Association

The Speaker: Mr. Ralph M. Evans, Superintendent in Charge of Color Quality Control for all Color Processes, Eastman Kodak Co., Rochester, N. Y.

Topic: Seeing Light and Color

Saturday, October 22nd — 9:30 A. M.

Seminar: The Theory of Color

Chairman of Panel: Mr. Dale Goss, Director of Art Education, Seattle Public Schools, Seattle, Wash.

Floor Discussion Leader: Miss Ann Jones

Lecturer: Dr. Ernest Mundt

Topics for discussion during this seminar will be announced by the Chairman at the time of introduction of individual panel members.

The Panel: Dean William Givler, Miss Ann Jones, Miss Pearl Heath, Miss Pauline Johnson, Miss Louise Sooy, Mr. Arne Randall, Miss Brownell Frasier, Prof. Richard Ellinger, Dr. Walter Isaacs, Miss Marion Ady.

Saturday, October 22nd — 4:00 P. M.

Seminar: Application of Color Theory

Chairman of Panel: Prof. Waldemar Johansen, Head, Depart-

ment of Art, San Francisco State College, San Francisco, California

Floor Discussion Leader: Prof. Gordon Gilkey, Head, Department of Art, Oregon State College, Corvallis, Oregon

Topics: Audio-Visual Materials, Stained Glass, Color as Applied to Architecture, Metalcraft, The Application of Color Theory as it Affects Training of Beginning Students in Architecture, The Application of Color Theory as it Affects Training of Advanced Professional Students, General Field of Applied Theory, Functional Aspects of Color, Color as it Applies to Interior Design and Allied Fields.

Members of the Panel: Miss Josephine Byrne, Mr. Albert Gerlach, Waldemar Johansen, Miss Ruth Pennington, Mr. Robert Ferens, Prof. Wallace Hayden, Miss Hazel Plympton, Miss Hope Foote, Miss Archine Fetty

DIGEST OF MINUTES BOSTON MEETINGS JULY 3, 4, 1949

With ten members present the Council met on two different occasions to transact the business of the Association. The membership will be interested in the following major deliberations:

1. The biennial report of the Secretary-Treasurer highlighted the immediate needs for the continuous growth of N.A.E.A. These are, briefly: greater coordination in recruitment of members; unified procedures, membership cards, promotional literature; new sources of financial support to extend the program of research and publications.
2. The budget for 1949-50 was discussed at length and approved. It is anticipated that expenditures will amount to \$10,000 for the fiscal year. The major items involve: publications, research, Council meetings, purchase of minimum office equipment (files, addressograph, etc.), and the Annual Meeting of the Association.
3. Resolutions dealing with the same major issues that the parent organization was considering were prepared and adopted. A committee composed of Dr. Hoover, Miss Glace, and Mr. Marino-Merlo prepared the following resolutions which were approved by the Council:

Opinion Under Postage

• • • Which is a forum for the entire membership • • •

1. Whereas, the principle of equalization of educational opportunity is consonant with the democratic concept on which our country is founded, and inasmuch as many states are financially unable to provide for such equalization, be it, therefore, resolved that the National Art Education Association strongly urges that the Congress of the United States pass the bill providing for Federal aid in education;

2. Whereas, the National Art Education Association firmly believes that education in a democracy can thrive only in an atmosphere of freedom of inquiry and expression on the part of its scholars, and that it cannot exist when subjected to a scrutiny which proposes to intimidate and limit the free expression of intellectual and cultural leaders, it protests the recent action of the Committee on Un-American Activities in requesting examination of the textbooks used in American institutions of higher learning;

3. Whereas, the recent report of the National Education Association on the subject fields in the nation's schools clearly shows the support given to the arts in general education, it is hereby resolved that the National Art Education Association commends the National Education Association and its secretary, Dr. Willard Givens, for the clarity of the statements concerning the purpose of the arts in American life and education.



Left to Right: Joyner, Ziegfeld, Kepes, Jones.

4. Whereas, the Chamber of Commerce and other agencies of the city of Boston have made available the many facilities basic to the success of this meeting, the N.A.E.A. wishes to express its appreciation to all those responsible for these courtesies.

5. Whereas, the several speakers of the day have given of their valuable time and talents in making this annual meeting such a pleasurable and profitable experience, the N.A.E.A. extends its sincere gratitude to these persons.

4. Discussion and approval of broad proposals for a 1951 National Convention in New York.

5. It approved the general recommendations made by the Publications Committee. The editor was advised to follow, as nearly as possible, those recommendations.

"I noticed in the May-June copy of "Art Education" that you wanted contributions for 1949-50 concerning the art in our schools. It happens that near the end of last spring I had a "brainstorm" and the resulting experiment had surprisingly good results so I am sending it to you. I should like your evaluation of it.

The Council reversed itself in regard to the use of advertising in ART EDUCATION. This was largely due to the obvious need of larger financial resources to permit enlarging and otherwise improving the Journal of the Association.

6. Discussion and approval of reports concerning State Art Organizations, Promotion of State Directorship of Art, and cooperation with national bodies interested in the arts in general education such as commission of N.E.A. and the U. S. Office of Education.

7. Examination of proposals for a study of the possible means of setting up accrediting standards for art schools. Action was deferred pending further study of the situation.

8. The general meeting of the Association was gratifying from these points of view:

a) Attendance was surprisingly large; there were representatives from 29 states.

b) The address by Kepes, Jones and Kupferman were scholarly and inspirational.

c) The Luncheon was a delightful experience. Good fellowship was very much in evidence.



Left to Right: Back Row: deFrancesco, Ziegfeld, Coburn, Marino-Merlo, Hoover, Wedemeyer. Front Row: Joyner, Kennedy, Church, Glace.

Second semester last year we experimented by having an Art Get Together here at Manchester High School. We called the event ART COLONY DAY and here's what we did

First of all, the M.H.S. Art Club selected several high schools in near by Hartford and surrounding towns and invited the faculty advisors and a limited number of members from the art clubs in each of these schools. The invitation read 'from 2:30 to 5:30.' Upon their arrival here our guests were welcomed and registered. Each was given a little colored-paper palette on which his or her name and school were lettered. This he pinned on for identification. When everyone had arrived a general meeting was held in the Art Studio during which one member from each club got up and gave a report on what his club was doing. (In the invitation letter we sent out, we had asked a member to be prepared to do this.) This proved very interesting as well as enlightening.

Next the guests were invited to choose between drawing from still-life objects or costumed figure inside or going outdoors to sketch. A variety of media were offered with which to work.

Then came a social time when refreshments were served.

Lastly, the drawings were judged according to various groupings and prizes were awarded.

And so, the Art Colony Day experiment came to a close.

From remarks made during the afternoon and from letters received later on from our guests, it would seem that they had enjoyed themselves and had also derived some benefit from getting together to compare techniques and methods of working. It also seemed to lead to a friendlier feeling between the art students in the schools involved.

I hope that this year we can continue our Art Colony Days.

Sincerely yours,
HOPE S. HENDERSON,
Hd. Art Dep't., M.H.S.

Association Affairs

- • • To bring membership up to date, to alert officers to regional and State organizations and generally to show the way we are growing • • •

Two Years of Progress

(A report by President Ziegfeld at the Boston meeting, July 3-4, 1949.)

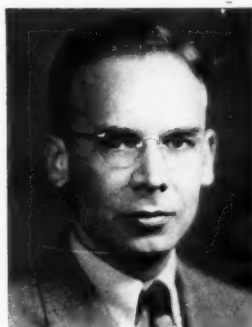
Important seconds are often of greater significance than important firsts. This meeting in Boston is the second summer conference of the still-young National Art Education Association. The fact that we had a first meeting was evidence of our beginning as the reorganized national group concerned with art education. The fact that we are holding a second meeting means that we have persisted, and although still young, are continuing to grow and thrive.

More specifically, this meeting marks the end of our first year in which there was a basic coordination among the affiliated regional associations. For the first time all art educators in joining any of the four regional art groups also became members of the National Art Education Association. For the first time, therefore, we have emerged as a truly national group and our membership, some 2500, is testament to that fact. Of greater importance than this administrative coordination is the psychological coordination which is taking place. Not only are we beginning to act nationally but we are beginning to think nationally. This is a requisite if we are to attain our full stature.

This summer meeting is the only conference as such that the National Art Education Association is holding this year. The three of the four regionals that have met thus far during the current academic year each devoted one of their sessions to the N.A.E.A. in which its own members were informed of developments in the national program. These meetings served further to strengthen the relationships between the regionals and the national.

We might look briefly at other happenings during the year. The National Education Association again gave us a grant of \$1000.00 to assist in financing our program. The publication program has increased in scope and effectiveness. ART EDUCATION, our official journal, is now an eight-page magazine. Not only has it doubled in size but it has more than doubled in the kind of service and contribution

President
Ziegfeld



which it is making to the membership. Also, during the last year, **Art Education Organizes**, the first Yearbook of the N.A.E.A. appeared. Based largely on the meetings at Atlantic City in 1948, it is indicative of our interests, our directions, and our vigor. Included in the Yearbook and referred to as **The Creed of Art Education** is an intelligently written and significant statement on what art means in education. A large number of inquiries have been sent to the editor for this statement and its wide distribution should aid in strengthening our position in American education. A product of the Policy and Research Committee, it reflects the efforts of this group to orient the association and itself in terms of a broad professional program of inquiry and growth.

Other developments are also significant. At the Second National Conference of UNESCO, held in Cleveland at the end of March, the National Art Education Association was invited to send delegates. One representative was designated from Eastern, Southeastern, and Western Arts, and all attended, in addition to your president. The vice-president of the N.A.E.A. attended the Third Conference of Leaders in Elementary Education called by the U. S. Office of Education. Meeting with representatives of lay groups and other subject fields, the problems of leadership in elementary education were discussed in the three-day conference. During the last year, the International Art Exchange has been set up on a regional as well as national basis. Five regional committees were appointed and have functioned in screening drawings and

ATTENTION REGIONAL SECRETARIES

The National Secretary-Treasurer would appreciate immediate cooperation in the following matters:

1. As soon as you are aware of changes of addresses please forward corrections to this office.
2. **The Campaign Folders** should have reached all of you by now. If you feel that you need a larger quantity please let us know.
3. **Unified Membership Cards** were sent to you in the amount specified, but more can be printed if you will advise us.
4. **The Campaign** should be launched NOW. Generally more than one appeal will prove effective. If we can help let us know.
5. **Convention Plans** make excellent news. Keep us informed as soon as general outlines or detailed plans are made. Photo of speakers will be appreciated and promptly returned.
6. **Financial Transactions** should be expedited in order that N.A.E.A. may continue to work effectively on behalf of all. Membership transmittals in groups of 25 or more will save time at this office.
7. **Regional News** is always welcome. It stimulates other regionals and makes our bonds stronger. Personal items on outstanding people, and significant events are desirable.

paintings from regional areas. The greatly increased number of drawings and paintings submitted reflects the growth of interest in this project. For the first time, also, the program has become truly international, for drawings have arrived in this country from such countries as Sweden, Venezuela, and Greece and the project is now a true cultural interchange among adolescents on a global basis.

Organizationally, the most important development is the growth of interest in establishing closer relationships with state art education groups. Significant steps in this direction

were made by Eastern, Western, and Southeastern Arts. At convention time, meetings were called of presidents or officers of state groups in each of these areas and ways were discussed of setting up a closer coordination with the regionals. Within the next year, undoubtedly, some significant developments will come from these meetings. The principle which is basic to this development is that coordination of the state groups should take place through the regional associations. This is a further move to strengthen the grass roots bases of the regional associations.

Important decisions on meetings have also been made during the last year. Our first national winter meeting was held in Atlantic City in 1948. Holding meetings on a biennial basis as the constitution provides, the next national meeting then should be held in 1950. However, it is obvious that the national meeting should be held during the second rather than the first year of the terms of office of the officers. This means that the next national gathering would be held in 1951. But the constitution requires that meetings be held biennially and quite apart from that provision, it would be unwise to go three years without a convention. The Council decided, therefore, to hold the 1950 meeting of the N.A.E.A. in Chicago along with the Western Arts Association, an arrangement which is highly satisfactory to both groups. It is for 1951 that the significant plans are being made, for Eastern, Southeastern, and Western Arts (P.A.A. has not met as yet) all have agreed to forego their regional conventions that year and support the national meeting of the N.A.E.A. which will be held in New York City. Preliminary plans already have been made and dates will soon be announced. It is not too early now to plan on attending this meeting, for even now it gives promise of being the most important art convention ever held in this country and one which should establish us firmly as an important force in American culture and education.

But we still have many problems. Although the coordination among the regionals has undergone vast improvement, much remains to be done. The plans for the preparation of uniform membership cards and promotional literature is a step in the right direction, and others of equal importance should follow. We must devise ways for increased financial support, for although the membership of 2500 is considerable, we are still a poor organization and dues of \$1.00 from each member does not provide a budget which allows for much in the way of an operating program. Our membership also should be larger than it is, being only a fourth, or perhaps a sixth, of its potential. Although we have an abiding concern for these administrative relationships, let us not forget that our most important program must be a professional one, for it is here that our real contribution will lie. We must undertake more and still more steps to strengthen art education in American schools to make art the vital subject in the training of American youth that it justifies.

I should like at this time to thank, especially, the members of the Council who have worked with remarkable zeal and intelligence in attacking the problems of the N.A.E.A. and in laying out the directions of the inquiry and development. Their sage counsel has been responsible for the validity of the premises on which we have developed thus far. Special thanks also should go to the secretary-treasurer of your association who has labored with great energy and complete professional selflessness in a most difficult and time-consuming responsibility. And, finally, I wish to thank the members of the association who have not been content merely to be members of the N.A.E.A. through the payment of a fee, but who have given of themselves in active support of the association. It is this broad basis of support that assures all of us that the organization will continue to thrive and to develop.

People and Events

(Continued from Page 7)

elected to the Council of the N.A.E.A. in the Summer election. We welcome Mr. Gross in our midst.

MISS MARGARET F. S. GLACE, Dean of Education of the Maryland Institute of Art, is the new Eastern Arts representative of the National Council. Miss Glace, who is a past president of E.A.A., has an extensive background in organization work. We shall expect a great deal of help from her.

DR. RAY FAULKNER, executive head of the art department of Stanford University has been appointed Associate Dean of the College of Arts and Humanities. Congratulations!



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